

**CREATIVITY AND SPIRITUALITY:
Applying Theory to Practice in Education
EMP 3476 HS**

COURSE SYLLABUS 2016

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Office hours: by appointment
Class time: Tuesdays from 9-11 am in EC Room 108

Course description

In this elective course, students with diverse interests in creativity, spirituality, and education can explore these topics in a welcoming community of learners. In readings, students will explore some of the theories related to imagination, creativity and innovation to develop a scholarly grounding in the field. Students will engage in a practical and inter-disciplinary project designing a workshop on a chosen topic in relation to a community need. Students will explore theoretical perspectives; apply these to a local situation; and evaluate and reflect on their learning.

Goals

As a result of taking this course, students will have a deeper understanding of creativity and innovation and the relationship of spirituality to creativity. They will have a greater sense of how creativity can foster both spiritual self-care and contribute to spiritual formation in others. Two over-arching questions will guide student inquiry: 1) *what is creativity and what role does spirituality have to play in its development?* and 2) *how can we invite others to explore creativity through pedagogy?*

Specifically, through this course, you will:

- a. critically examine and explore a range of creativity theories;
- b. explore one's theology and pedagogy of creativity;
- c. select an aspect of creativity in ministry that will serve as a focus for inquiry;
- d. develop a workshop related to creativity for a specific audience;
- e. reflect and articulate one's own learning about creativity based on the course content, readings, and design experience

Description

How can one develop one's **pedagogy of creativity**? In the history of education, imagination has been either regarded as a desirable resource or as something to be feared. Educator Maxine Greene describes the concept of wide-awakeness—an ongoing awareness of what it means to be in the world (Greene, 1995, p. 35) that challenges us to a transformative and courageous

presence. Creativity as a human capacity can be nurtured in one's self and others through spiritual practices in order that one might be able to:

- imagine things differently and work for change (justice)
- achieve a deeper engagement with one's spiritual life (spiritual formation)
- engage with empathy in relation to differences in ways of knowing and learning (diversity)
- facilitate the creative unfolding of belief and practice in faith communities (religious imagination)

Class Structure

Classes will be held once a week for two hours for thirteen continuous weeks, with a break for reading week. Students will be expected to prepare for class by doing reading and reflection. In class we will use pairs, small groups and larger group discussions that may be facilitated by students. Attendance and participation at all class sessions is mandatory. Posting on the portal may be required. The class will be equipped with seminar tables and presentation technology.

Grading and Student Assignments

Grades for this course will be determined by class participation/attendance, class presentation using either a *pecha kucha* format (see <http://avoision.com/pechakucha>) or a formal class presentation format, and four short papers that will situate the research, study the context, design for that context, and reflect on learning. The class presentation will articulate your personal definition of creativity/and/or innovation. The breakdown for each of these course aspects is as follows:

Assignment #1: Context	30%
Assignment #2: Proposal	10%
Assignment #3: Draft Workshop	10%
Assignment #3: Final Paper and final workshop design	40%
Class participation and attendance:	10%

Weekly Reading Load

This course has a moderate reading load that tapers off as the semester progresses. Students are expected to have read and be prepared to discuss the required readings assigned for each week. Students are invited to read any supplemental readings or take the initiative to supplement the general readings on creativity with specific readings that inform their interest. The interdisciplinary nature of the course will allow students to make connections across disciplines and learn from each other. Giving and receiving feedback, working collaboratively, and revising designs and ideas are part of the creative process and will be essential in this class.

Weekly Topics

CONTENT:

Part One: Understanding creativity theory

1. Introduction
2. Creativity theory (Sawyer)
3. Pedagogy of imagination
4. Process
5. Objects and culture
6. Field Trip (ROM). Teaching culture
7. Reading week



Part Two: Applied creativity

8. Formation
9. Religious Imagination
10. Digital media
11. Aging
12. Presentations/Voice
13. Presentations

Course Work

- **ASSIGNMENT #1: CREATIVE CONTEXT (Worth 30%) 8-10 pages including title page and separate bibliography. Due week 6. Show evidence of research in academic journals or books (for e.g. 5-10 citations)**

- 1) *Describe an innovation/innovator* either historical or contemporary in the domain that interests you (e.g. liturgy, education, pastoral care). For example, “Godly Play” is an innovative way of teaching faith that built on the work of people like Maria Montessori and others. The innovator often associated with it is Jerome Berryman but there were others who contributed. How did it build on theoretical knowledge available at the time; what was new; what was borrowed? Did this innovation have cross-cultural or interdisciplinary aspects?
- 2) *Explore the roots of this innovation* and/or how it has developed since it first emerged. If it is very current, describe how it is being disseminated or changing.
- 3) *Present a thesis/argument* on this innovation. How was it creative? Does creativity and innovation emerge from a vacuum or does it build on knowledge in a field? Argue your thesis using evidence from your field. This paper will show your ability to describe a field, to identify a moment of creative change and to develop an argument related to creativity using that example. You can refer to the theory of creativity you have read to date to support your points and illustrate using the innovation/innovator that you studied here.

Format: Title Page and bibliography on separate page; double space, 12 pt. font; footnotes in Turabian style.

- **ASSIGNMENT#2: (10%) Project Proposal: approximately 2-5pages due week 8**

- 1) *Develop a proposal* for the design of a workshop that you will develop in the next assignment. Using 5 steps of planning to inform the design process, and doing research through observation, interview, email or focus group, be as specific in your proposal of how to engage the learners in a creative process related to your chosen subject (music, liturgy, preaching, pastoral care). You are doing contextual and ethnographic research here.
- 2) In your paper, define *who* (see below), *when and where*, *why* (what is the need—please elaborate based on your observations or history of this setting), what for (indicating what hoped for change will result from this workshop), Although you are in the early stages of planning, provide as much detail as possible. You are setting the stage for your creative product in this paper.
- 3) Write up this proposal in crisp and *well-edited* language keeping in mind that the ability to write grants and proposals can be a very useful skill. Peer feedback may be elicited.
- 4) Be as *inter-disciplinary* as you like using all resources available to meet a real need. If you feel that this is something that you will do or that people need, it will be much easier to be motivated to do it.
- 5) *Resource List*-start gathering resources that might be relevant to your work here. Separate the resources by type of media, for example, books, articles, media etc. Only list the useful stuff!

Format: Same as above. If you are working with a hypothetical audience, provide as much detail as you can and perhaps use your own community as the sample (or this class). If possible, you might want to do a needs assessment/survey by interview, email or phone conversation with potential participants, explaining your idea and getting their feedback. Include a summary of such research here. We will share proposals in class.

- **ASSIGNMENT #3: (10%): Draft Workshop development due week 11**

In this paper, develop your workshop as an event that invites learners into their creativity. Unlike products that are created in the absence of an audience, this creative engagement will be in response to an audience. Whether it is a musical event, a workshop, a sermon, an educational resource, a liturgy, develop your content into a workshop that emerges from the planning you did in assignment #2. It is important that you a) situate the product in the context above b) create a sequence of learning tasks; c) make it possible for the learners to interact with your product. We will share the results in class and provide feedback.

- **ASSIGNMENT #4: (40%): Final paper and revised workshop design (Due one week after last class by 5 pm)**

In this final paper, you have the opportunity to reflect in a structured way on readings, classes, and outside class experiences about creativity theory, spirituality, and education. Review the Pintrich reading on Metacognition. What have you learned about your own learning? What are your thoughts about your pedagogy of creativity? Reflect on the design and learning process. Here are some suggested reflection points:

- 1) Definitions of creativity and spirituality

- 2) Reflection on the assignments and risk factors, role of innovation in learning/how you learn and how you foster creativity.
 - 3) Key learning moments/readings/observations with any contradictions or alternative viewpoints that you couldn't resolve or response to feedback; (be specific/cite authors)
 - 4) Going forward-commitments, reflections and support of creativity and spirituality and innovation in learning.
- **Participation and Attendance: (10%)**
This will include regular attendance, thoughtful preparation, appropriate engagement with the content and participants in the course, presentations, or blog posts on the portal. If you have to miss class, please post a response to that week's readings on the portal.

REQUIRED READING

- Sawyer, Keith. *Explaining Creativity*. Oxford University Press, 2006. Available in print by special order at Crux or online through Robarts Library at the following: <http://simplelink.library.utoronto.ca/url.cfm/138214>.
The e-version of the book is available to you if you have UTOR id. A hard copy of the book will be in the college library on two-day reserve.
- **Weekly class readings** will be posted on the portal in a document in the Course Materials file called "Course Overview." A bibliography on creativity will also be posted on the portal.

Highly Recommended Reading:

Schneider, Pat. *How the Light Gets In*. Oxford, 2013.

Class Expectations:

- Attendance is important in this course and your participation is highly valued. If you miss more than two classes, the BD committee will be notified. Missing more than 3 classes may require withdrawal from the course.
- Completion of all readings and homework is key to your full understanding of the subject matter. The readings and learning activities are chosen to support your learning.
- In-class presentations allow you to develop your own teaching style and be as creative as possible. Take time to prepare well.
- You will not pass the class if you do not submit your required work. Late papers will be penalized at one grade per day. The only acceptable excuse is an approved UT medical certificate.
- The final deadline for submission will be a week after this class ends by 5 pm. Please do NOT ask the instructor for an extension. You must fill out a petition due to main office by (add date) at noon. Check the B.D. manual for the college regulations.
- Final projects must be returned in person or by post by providing an appropriately addressed and stamped envelope.

- The course will be evaluated in one of the last classes using the college form.

See the following for more detailed explanations related to class expectations:

- Code of Behaviour on Academic Matters
<http://www.governingcouncil.utoronto.ca/Assets/Governing+Council+Digital+Assets/Policies/PDF/ppjun011995.pdf>
- Attendance Policy found in the Policies and Guidelines section of the EM BD Student Handbook <http://www.emmanuel.utoronto.ca/students/handbooks.htm>
- Accessibility Disclosure Statement <http://www.accessibility.utoronto.ca/Faculty-and-Staff.htm> (See section about In Class, statement on Disclosure)

EMMANUEL COLLEGE OUTCOMES: in this course students will:

EC Outcome #1: *Critical engagement with the Christian faith and heritage*

- Identify 2 key historical engagements of faith communities with creativity/arts
- Identify 2 key contemporary engagements of faith communities with creativity/arts
- Apply one of the above types of engagement to a personal definition of creativity in one's context

EC outcome #2: *Contextual and intercultural skills*

- Identify 2 theories of creativity that account for cross cultural differences in either individual or communal expressions of creativity
- Define contextual factors that shape one's workshop design
- Apply pedagogical principles that customize one's design to a context

EC outcome #3: *Knowledge and skills to facilitate education in the church and community*

- Design a workshop that invites participants into creativity in a specific context
- Present formally or using media one's own definition of creativity
- Research, write and pitch ideas related to creativity
- Facilitate small group work and collaboration
- Provide effective feedback

EC outcome #4: *Spiritual and vocational formation*

- Identify 2 spiritual practices that enhance creativity and innovation
- Identify 2 challenges to well-being in one's vocation and how creativity can develop resilience and well-being
- Practice active listening